

**WILL
ASHTON**

**ETHEL
CARRICK FOX**

**ALBERT
HENRY
FULLWOOD**

**ELIOTH
GRUNER**

**JAMES R.
JACKSON**

**JASPER
KNIGHT**

**SYDNEY
LONG**

**MARGARET
PRESTON**

**SUSAN
ROTHWELL**

**ARTHUR
STREETON**

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PLAN YOUR VISIT:

FERRY stop at Mosman Bay - Mosman Bay Ferry Service

BUS to Spit Bridge - 178, 180
Mosman Bay - 230
Balmoral - 114

Chowder Bay, Georges Heights - 111

CAR street parking available at all sign locations

WHEELCHAIR ACCESS available at the following signs; 1, 2, 4, 6, 7, 8, 9, 10 and 11

10 KM
10 ARTISTS
12 PAINTINGS
12 SITES

**BOROGEGAL AND
CAMMERAIGAL
COUNTRY**

Mosman Art Gallery

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#mosmanarttrail



1KM

MOSMAN
ART
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Harbour
Trust

**MOSMAN
ART TRAIL
MAP**

Experience the beauty of Mosman and its waterways and hidden coves through the eyes of the many artists who have lived and worked here.





Scan the QR code to hear actor Claudia Karvan explain the history of each work, and don't forget to visit the works at Mosman Art Gallery, 1 Art Gallery Way, Mosman.



MOSMAN

1 Margaret Preston, *Wooden Bridge, 1925*

Starting a new life in Mosman in 1920, Margaret Preston began depicting the local landscape in radically simplified woodcut prints. Her bold diagonal design of this suburban cove, hand-painted in flat colours, was created as popular and affordable decoration for new homes. Preston vocally advocated a national style that was reflective of Australian culture.

(located on footpath cnr Harnett Ave & Centenary Dr)

2 Margaret Preston, *Mosman Bridge, 1927*

Iconic modernist images of Sydney Harbour, Margaret Preston's woodcuts showed a distinctly Australian view. Influenced by Japanese art, the gridded old footbridge across a quiet Mosman Bay and bright suburban roofs are displayed through black silhouettes of eucalyptus trees and xanthorrhoea. A prominent resident of Mosman, Preston often included its landmarks in her artworks.

(located on footpath cnr Harnett Ave & Centenary Dr)

3 Elioth Gruner, *Taylor's Bay, 1913*

Elioth Gruner paints a scene of low tide at Taylor's Bay in the pink light of late afternoon. He carefully evokes reflections on shallow water and a trail of smoke from a campsite on the neighbouring shore. Echoing the ancient traditions of the Borogegal clan, in early modern times temporary campsites dotted the shorelines of Mosman.

(located at the base of the stairs that run down from the Illuka Rd cul-de-sac)



4 James R. Jackson, *Sydney Harbour, 1965*

With a wide view over the many coves of Port Jackson, James R. Jackson's view of Sydney Harbour contrasts the forested Booraghee Bradley's Head in the foreground with the built and populated shores across the bay. Painted yachts idle in Taylor's Bay while hardworking ferries and steamers putt across the harbour.

(located on Burrawong Ave just south of Kardinia Street near the top of the stairs to Parkinsons Walk)

5 Sydney Long, *Clifton Gardens, 1905*

Shown here as a natural sanctuary far from the city, Georges Head has a long history of Indigenous habitation. Sydney Long painted this empty landscape in his decorative style, framed by spindly gums. At the turn of the century, the Clifton Gardens Hotel made this area into a favourite weekend leisure spot.

(located end of Taylor's Bay Track below Morella Rd)

6 Arthur Streeton, *Sydney Harbour, 1895*

Streeton's panoramic view of the early industrial harbour was painted outdoors, quickly capturing the changing light. Streeton's tiny ships streak across the large blue stretch of harbour, and passing ferries spew puffs of smoke into a hazy late-afternoon sky. At this time, Streeton was living at the artist's Curlew Camp at Goram Bullagong, Sirius Cove.

(located Georges Heights Lookout)

7 Ethel Carrick Fox, *On Balmoral Beach, 1913*

Quickly painted on board in bright colours, Ethel Carrick Fox's view of Balmoral Beach in 1913 shows women and children in elegant clothes enjoying the sunshine. Continuing her exploration of French Impressionism, particularly their habit of painting outdoors at seaside resorts, she recorded the growing Australian enthusiasm for outdoor leisure.

(located in front of The Boathouse Balmoral, The Esplanade)

8 Albert Henry Fullwood, *View from Balmoral, 1885*

Balmoral has long been one of Sydney's favourite painting grounds. AH Fullwood, travelling around Australia in his role as a newspaper illustrator, painted here a picturesque scene of quiet interaction with the natural environment. A regular visitor to the impressionist artists at Curlew Camp, Fullwood kept strong links to the Mosman area.

(located on path between Bather's Kiosk & Balmoral Rotunda)

9 Susan Rothwell, *Balmoral Shark Net, c. 2008*

Longtime resident of Mosman, Susan Rothwell has fond memories of time spent on Edwards Beach. Painted with warm colours and blocky brushstrokes, she shows the geometric shark net which cut across the bay. The iconic net was used from 1935-2008, protecting local swimmers in the once plentiful fishing bay of the Cammeragal people.

(located end of path in front of Bather's Pavilion near steps to Edwards Beach)



10 Jasper Knight, *Spit Bridge Tower, 2015*

Remembering childhood fascination, Jasper Knight paints the Spit Bridge Tower with heroic monumentality. It surveys and controls both the modern motorway and marine traffic entering Middle Harbour. Reusing industrial materials for his painting surface, Knight creates solid blocks of colour to build architectural structures, boldly outlined with dripping enamel house paint.

(located on footpath cnr Figtree Ln & Spit Rd)



11 Will Ashton, *House Boats, The Spit, 1937*

Offering affordable accommodation and continuing long histories of living directly on the waterfront, houseboats were an iconic feature of Pearl Bay throughout the 20th century. Now almost all gone, the repurposed transport and industrial vessels featured rooftop gardens and modern comforts. Will Ashton painted them in their heyday, with free and vigorous brushstrokes.

(located on Figtree Ln in front of the house boat)

12 James R. Jackson, *The Spit, Sydney, 1935*

James R. Jackson, a keen sailor and prolific painter of Sydney Harbour, painted this view in 1935. In a studio above Chinaman's Beach, Jackson painted his rapidly changing views of this crucial artery. In reflected shimmering sunshine, Jackson's panorama focuses not on the controversial wooden Spit Bridge but on picturesque idling boats in Pearl Bay.

(located on foreshore track 80 mtrs north of sign 11)



ART TRAIL

All artworks featured in the Mosman Art Trail are in the Mosman Art Collection at Mosman Art Gallery. Donated through the Australian Government's Cultural Gifts Program by Neil Balnaves AO. Text by Lucie Reeves-Smith.